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SPIRIT OF RELIGION.-BY J. C. HORSLEY.

THE
HOUSE OF LORDS;

A DESCRIPTION

OF

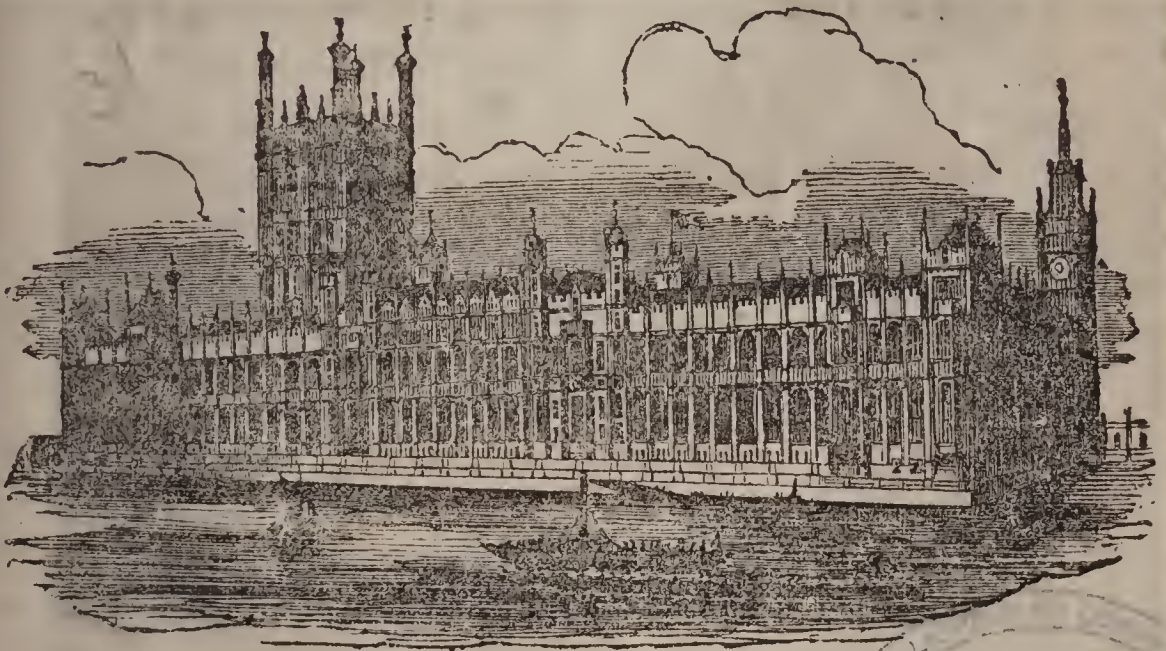
THAT MAGNIFICENT APARTMENT,

TOGETHER WITH

THE PEERS' LOBBY AND THE VICTORIA HALL,

IN THE

New Palace of Westminster.



LONDON: A

H. G. CLARKE & CO., 278, STRAND.

1848.

NOTICE.

Tickets to see the New House of Lords, in the Palace of Westminster, will be issued from the Lord Great Chamberlain's-office every Wednesday, between the hours of ten and four o'clock, for the subsequent or any other Saturday. Each ticket will admit the bearer and one other person. All applications for tickets must be made personally, or through a responsible agent, as it will be impossible to send tickets or answer written applications. Persons receiving tickets will be required to leave their names and address, written on a card, at the office. Tickets will be admitted on Saturdays only, between the hours of ten and five o'clock.—*London Gazette, April 23.*

N.B. On Mondays, Tuesdays, and Thursdays, during the Session, Appeals are heard before the Lord Chancellor, when the Public have free access to the Bar of the House.

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THE PALACE OF WESTMINSTER.

“ It has been his (Mr. Barry’s) aim to avoid the ecclesiastical, religious, castellated and domestic styles, and to select that which he considers better suited to the peculiar appropriation of the building.”

THE rebuilding of the Houses of Parliament, or “the Palace of Westminster,” is the most important architectural work which has been undertaken in this country since the re-edification of St. Paul’s Cathedral. So colossal a pile of building has not been erected in London since that period ; nor so magnificent a specimen of Gothic architecture in England since the construction of Henry the Seventh’s Chapel. And it may be truly added, that in arrangement, detail, warming, and ventilation combined, so perfect a structure was never before planned, so far as can be judged from the recorded art of past ages, or the experience of our own time.

The old Houses, Libraries, etc., having been burnt down October 15th, 1834 ; temporary accommodation was provided among the ruins for the sitting of the two Houses ; but many months elapsed before the plan for rebuilding was matured. This being at length decided on, a competition was invited, and 97 sets of designs, containing not fewer than 1400 drawings, were furnished in four months ; and Mr. Barry was at length, selected as the successful competing architect, in the spring of 1836, It was not however, until January 1, 1839, that the excavation for the river wall was commenced by Messrs. Lee of Chiswell-street ; and the building of the wall in March

following. In 1840, the first contract for the superstructure of the new Houses, was undertaken by Messrs. Grissell and Peto. It comprised the range of buildings fronting the river, with the returns next Westminster-bridge and at the south end towards Abingdon-street. This building includes the residence for the Speaker at the north end, the corresponding terminal towards the south being the residence for the Usher of the Black Rod. Between the two extremes, and comprising what are called the curtain portions, are the libraries for the House of Peers and the libraries for the House of Commons : in the immediate centre is the conference-room for the two Houses. All this is on the principal floor about 15 feet above the terrace, or high-water mark. The whole of the floor above the libraries, and overlooking the river, is appropriated to committee rooms for the purposes of Parliament, the Peers occupying about one third towards the south, and the Commons two-thirds towards the north. The House of Peers and House of Commons are situated in the rear of the front building, or that next the river, and will when completed, be inclosed also towards the west, so as to be entirely surrounded by Parliamentary offices.

The plan of this truly national edifice is exceedingly simple and beautiful. The Central Hall, an octagon 70 feet square, is reached through St. Stephen's Hall and Porch, communicating, by noble flights of steps, with Westminster Hall, and forming an approach of unequalled magnificence. From the Central Hall, a corridor to the north, leads to the Commons' Lobby and House of Commons ; and a corridor to the south, to the Peers' Lobby, and the House of Peers. In a line with the House of Lords, still further to the south, are the Victoria Hall, the Royal Gallery, and the Queen's Robing Room, communicating, with the Royal Staircase and the Victoria Tower, at the south-west corner of the pile, now rearing itself in Abingdon street. This enormous structure, intended for Her Majesty's state entrance, is 80 feet square, and, to the top of the octagon turret with which each of its four angles will be furnished, will be 346 feet high, —or little less than the height of the top of the cross which sur-

mounts St. Paul's Cathedral ! The faces of the tower will be elaborately panelled and ornamented, and will include two ranges of triple windows : and when finished it will undoubtedly be considered the grandest tower in England.

The construction throughout is externally of hard magnesian limestone, from Norrh Anstone, in Yorkshire, near Worksop, Notts. It is a beautiful close grained stone, of a texture considerably harder than Portland, and somewhat warmer in colour. The interior stonework is from Caen. The bearers of the floors are of cast iron, with brick arches turned from girder to girder ; the entire roofs are of wrought-iron covered with cast-iron plates galvanized ; the gutters are also of cast-iron galvanized ; so that the carcasses of the entire buildings are fireproof, not any timber having been used in their construction. The whole building stands on a bed of concrete twelve feet thick ; and the materials already used include from eight to nine hundred thousand tons of stone, twenty-four millions of bricks, and five thousand tons of iron.

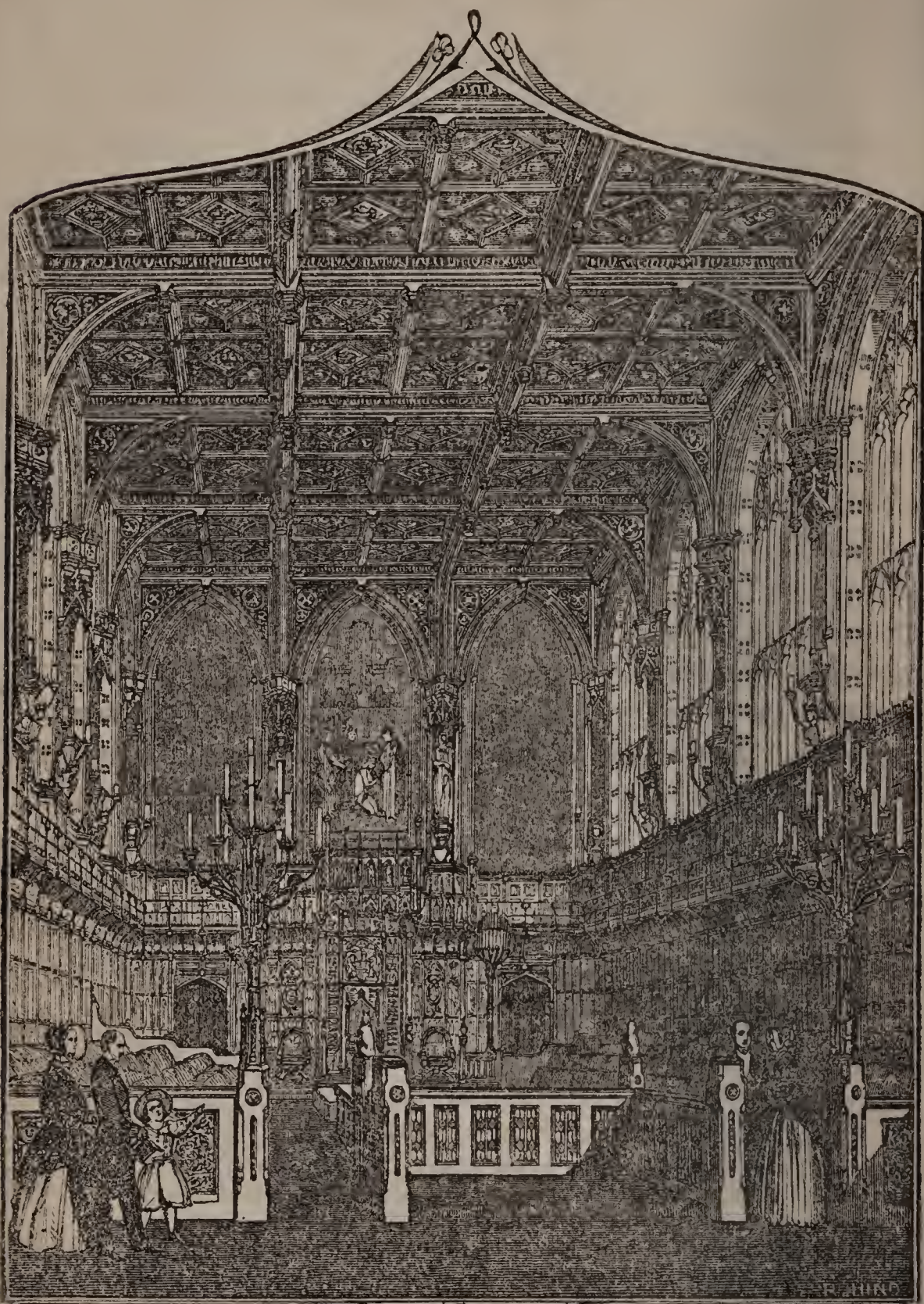
An intelligent writer has observed, "there is one thing very remarkable in the organization which has been used to construct this great work. Every element of modern science, every material and process of modern manufacture and invention, that could facilitate the execution or secure the stability of the edifice, have been unsparingly used. We have zinc roofing, iron rafters, cast-iron beams, plate-glass—all new—introduced into the work as materials ; and railroads, railroad carriages and travelling cranes, and rectangular combinations of parallel framing, all contributing to the perfection of a work—so different from use and wont, yet so congruous to the effect produced."

The reader will be enabled to form some idea of the magnitude of this national edifice, when he learns, that the Palace to the eastward, presents a frontage of nearly one thousand feet ; when complete, it will cover an area of nine statute acres, the great tower at the south-western extremity, which has already been raised to the height of ninety feet, will ultimately reach the gigantic elevation of three

hundred and forty-sxi : towers of lesser magnitude will crown other portions of the building ; fourteen halls, galleries, vestibules, and other apartments of great capacity and noble proportion be contained within its limits ; it comprises eight official residences, each first-rate mansions : twenty corridors and lobbies are required to serve as the great roadways through this aggregate of edifices ; two-and-thirty noble apartments facing the river will be used as Committee-Rooms. Libraries, Waiting Rooms, Dining-Rooms, and Clerk's Offices, exist in superabundant measure ; eleven greater Courts and a score of minor openings give light and air to the interior of this superb fabric ; its cubic contents exceed fifteen millions of feet, being one-half greater than St. Paul's ; and it contains not less than between five and six hundred distinct apartments, amongst which will be a Chapel for Divine Worship, formed out of the crypt of old St. Stephen's.

THE PEERS' LOBBY.

The new Palace of Westminster is not the palace merely of a great monarch, but of the first and noblest constitutional Government in the world, As St. Peter's to the Roman Catholic communion, as our own St. Paul's to the Churches of the Reformation, so are the Halls of Westminster to the cause of constitutional liberty all over the world. Such is the spot now covered, such the idea now embodied, by the august pile slowly rising on the banks of our Thames.—*The Times*, Feb. 15th. 1848.



INTERIOR OF THE HOUSE OF LORDS

THE PEERS' LOBBY.

From the Central Hall, access is obtained to this, the vestibule of the Upper House, through the Peers' Corridor, by the north door; it is a great triumph of art, and a fine specimen of exquisite though subdued beauty; its decorations, both architectural and pictorial, being extremely elegant and appropriate. It carries the spectator back to the period of the middle ages, and brings the descriptions of Froissart and Monstrelet fresh to the recollection.

The plan of the Lobby is a square of about thirty-five feet, each side being divided by buttresses into a wide central and two smaller compartments. The lower division of each buttress is square, panelled on the face, gabled with crocketing and finials, resting on a deeply-moulded base: the upper is octagonal, moulded, and having a small angular buttress on its face. At the tops of the buttresses are demi-angels, coroneted; bearing shields, surmounted by the Garter, with V.R., entwined by a cord, upon them. From the angels spring the spandrills that support the roof.

THE CEILING.

The ceiling is divided into compartments, and is exceedingly chaste and effective. The spandrills, which rise from the angels on the buttresses, to support the roof, are filled with quatrefoils, deeply ribbed and moulded, and decorated by small patterns painted upon them in various colours slightly relieved by gilding. Pendants terminating in gilt crowns, richly carved and gilded, are at the intersections of the main beams. The spaces between the beams, and also between them and the walls, are subdivided into squares, by

lesser beams; and in the centre of the whole is a circular compartment, within which is painted a white and red rose, surrounded by a radiating nimbus, on a deep blue ground. Within the squares the ceiling is gilded, and on it are painted the rose, thistle, and shamrock, alternately, on a blue ground, surmounted by circular borders, enriched with small quatrefoils, having foliated ornaments of red and green spraying from them.

THE ENCAUSTIC PAVEMENT.

The floor is paved with encaustic tiles by Minton, and is of surpassing beauty. Double narrow alleys of black marble stretch across from buttress to buttress, and skirt round the room also, and within them is repeated the motto "Dieu et Mon Droit" in tiles, having white letters on a rich deep blue ground, surrounded by a narrow fillet of a Gothic pattern on a red ground. In the centre of the pavement is a Tudor rose, (reflecting a centre rose in the ceiling), within a star of sixteen points, formed of various-coloured Derbyshire marbles, within a square border, intersected by a lozenge, of brass, on which an elaborate flowing pattern of roses is engraved; the space between the points of the star and the brass border, being filled with cement of an ultramarine tint. The remaining portions of the floor are incrustured with blue and red tiles, alternately—the former having V.R., encircled by a cord; and the latter, the lion of England, upon them, and interlaced by bands of ornament in narrow tiles. The marble-work was executed by Milnes, of Bakewell in Derbyshire.

THE DOORWAYS.

On either side of the Lobby are wide central compartments, having lofty arches, or doorways, all of precisely similar proportions and arrangement. Those on the east and west sides correspond with each other in detail, having quatrefoils in the spandrills, with the rose and portcullis in their centres. Above each arch is a series of six small ogee arches, having crockets and finials, and separated

by small buttresses with pinnacles : within them are painted the arms of the six different royal lines who have swayed the English sceptre—the Saxon, Norman, Plantagenet, Tudor, Stuart, and Hanoverian—each surmounted by a royal crown. Below each arch, and forming as it were a base to it, is a small panel, quatrefoiled, and bearing in its centre a shield, on which the initials S.N.P.T.S.H. are painted, to correspond to the armorial bearings above them.

THE WINDOWS.

The compartments on either side of the doorways are exactly alike in architectural ornament, but the upper stories on the south side are of solid wall ; though mouldings, as for windows, are worked on them, whilst the others are pierced for windows. Each compartment is divided into two stories, by a bold moulding and band, on which is carved “Domine salvam fac Reginam.” The lower stories have three ogee arches in them, rising from a deep base, crocketed and terminated by finials, within obtuse quatrefoil arches ; the spaces above the ogee arches being filled with a diapering of flowers, sculptured in the stone. The upper stories, or windows, are divided by mullions and transoms into six quatrefoil-headed lights, those in the top ranges being subdivided and traceried. All the windows are glazed with stained glass, representing, on a richly-diapered ground, the armorial achievements, mantled and helmetted, of the oldest noble families of England, with labels giving their names : in the pseudo windows on the south side, the surface of the wall is gilded ; and on it are emblazoned, on a diapered gold ground armorial bearings, in style to correspond exactly with the windows—continuing the illustrations of the Peers called to the first Parliament. These windows were executed by Mr. Hardman of Birmingham.

The arches in the lower stories are glazed with plate glass, as on either side of the brass gates is a room ; that on the right being for the person who has the care of the apparatus for ventilating the House, which is arranged in this room ; and that on the left for doorkeepers, etc. In the south-east and south-west corners, are

staircases leading to the Peeresses' and Strangers' and Reporters' Galleries; and on the north, north-west, and north-east sides, are small rooms, of size corresponding to those on the south. The room on the north side is for reporters only, on the west for the receiver of fees. on the east for barristers.

THE DOORS.

The east, and west, and north doors have recessed doorways, with archways of lower pitch, to correspond in general character with the south door, but of much plainer design. Each recessed doorway is divided, by slender buttresses, into three parts—a central and two narrow compartments. In the centre one is the doorway, the spandrills of which have roses within quatrefoils; and above it the wall is formed into three quatrefoil panels, having within them shields containing the arms of England, Scotland, and Ireland, royally crowned. and with blue labels. on which are Anglia, Scotia, and Hibernia, respectively. The narrow compartments have a deeply-moulded base, and are panelled, with quatrefoils, headed arches, and quatrefoils with roses in them. A string course, with battlements, runs along, above the doorway, the whole length of the recessed portion, thus dividing it into two stories. The doors are of oak, richly panelled and traceried, having plate-glass in the tracery; the hinges and locks are of wrought brass, of most exquisite design and workmanship. The door-handles, escutcheons, and plates are of iron, tinned,

The north doorway opens into the long corridor leading to the House of Commons whilst the eastern and western open into corridors connected with the Libraries and other rooms. On either hand in the thickness of the wall, are small doorways, with embattled cornices and decorated spandrills, which lead to the staircases, the galleries, and into smaller rooms. The soffit of the recessed portion is highly enriched with quatrefoil arches.

Over the east and west doors, are clocks by Vuillamy, the dials of which are beautifully enamelled in white, gold, and blue.

THE ENTRANCE TO THE HOUSE.

The south door, by which access is obtained to the Bar of the House, corresponds in its general form to those on the other sides of the Lobby, having six arches over it, embellished, like them, with the royal armorial bearings; but in the details of the archway itself, far greater magnificence is displayed. The arch is deeply moulded, and round it rose-leaves, well chisselled and richly gilded, form an elaborate and appropriate enrichment; whilst at intervals, Tudor roses, very boldly sculptured in alto-relief, royally crowned, painted and gilded, add their gorgeous hues to the whole.

Recessed about four feet is another arch, but not of so lofty a pitch as the external one, and, within the mouldings of this, oak-leaves, gilded, are introduced. The space over the arch is divided into five compartments, or panels, the centre one quatrefoiled, and bearing in its centre a shield of the royal arms of England, surmounted by a crown, and having the motto "Dieu et mon Droit" on a blue label. In the panels on either side, quatrefoiled, are the lion and the unicorn, each bearing a small banner; roses and thistles fill up the other panels, whilst shamrocks form a cresting round the extrados of the arch.

THE BRASS GATES.

These magnificent gates are eleven feet high and six feet wide, and are perfect specimens of the art of working in metal; so beautiful and intricate in design, yet so skilfully worked out, that they are marvels of art. The gates are of two wings, each divided by mullions into three compartments and forming arches, having floriated quatrefoils in the angle above the arches. The space between the mullions is filled with rows of small trefoil-headed arches and quatrefoils. The arches are trefoiled, and in their centres are traceried lozenges of delicate workmanship. The quatrefoils have the rose, thistle, and shamrock clustered together, and royally crowned, within them. A broad band crosses each gate a little

below the lock, and on either side is engraved "Dieu et mon Droit." Roses are studded at intervals round the gates, and a beautiful piece of pinnacle-work passess up the centre to conceal their junction, the use of this metal for such purposes having been discontinued among us for nearly four hundred years. The gates to Henry the Seventh's Chapel and the shrine of that monarch's tomb are amongst the finest examples of such work in England, and will well repay the trouble of a visit to the neighbouring Abbey Church of Westminster. The key is of wrought steel, and is five and a half inches in length. All the keys to the doors in the House of Lords are of steel, and of good design, but not so elaborately finished as this one.

THE GAS-LIGHT STANDARDS.

At each corner of the Lobby is a magnificent Gothic Standard of brass for gas-lights. Each consists of a shaft about twelve feet high, rising from a moulded plinth, coloured to represent black marble : from each corner of the plinth rises a small circular pillar, or buttress, to support the shaft, crowned with a lion's head. The space between the buttress and shaft is filled with treillage, wrought with great delicacy ; every part of the pillar and shaft being elaborately worked out in lozenges and hexagons, with quatrefoils. The shaft is surmounted by a highly-wrought coronal for the gas jets. The standards are gilded, relieved by gilt bronze.

THE HOUSE OF LORDS.

DIMENSIONS.

The following are the dimensions of the House of Lords :—The length in the clear 91 feet, breadth 45 feet, height 45 feet,—so that it is a double cube. From the north wall to the bar, 21 feet. The height from the floor to the spring of soffit of side galleries (or coves) is 11 feet; from the floor to the cill of the windows is 21 feet. The side galleries are 3 feet wide, having only one row of seats. The thickness of the walls of the House is 3 feet 1 inch, with recesses at intervals.

THE EXTERIOR.

The House of Lords is situate on the northern side of the building, about 200 yards east of the Victoria Tower; the exterior presents no enriched architectural features; but its massive walls are well proportioned, and please the eye by their solid appearance. As seen from the House Court, the exterior shows a low and boldly embattled portion, resting on an arcade of flattened arches, with windows of square form, traceried, and having moulded weather-tables; a string-course, with pateræ, runs along above the windows. This portion serves as the Corridor of the House, and projects many feet from the sides of the main building. Above this, the six finely-proportioned and traceried windows of the House are seen, and between each a plain massive buttress. The windows have weather-tables; and a string-course with pateræ, decorates the walls above the windows: whilst lofty battlements crown the whole.

THE HOUSE OF LORDS.

Leaving the Peer's Lobby by the south archway, and passing through the magnificent brass gates, the spectator enters the House of Lords, a room ninety feet by forty-five feet, and in height forty feet; without doubt, the finest specimen of Gothic civil architecture in Europe. The general effect on entering this gorgeous apartment is magnificent in the extreme: such a blaze of gilding, carvings, and coloured decorations is not to be elsewhere found in England; whilst the noble proportions of the apartment, the elaborately-carved panels, and the brilliant colouring which meets the eye on every side, contributes to produce a *coup d' œil* at once striking and beautiful. Lord Brougham truly said, the other day, what many will say hereafter, "he had been paying a visit on that morning to the most magnificent building he thought he had ever seen, doing the greatest possible honor to the very skilful, learned, and ingenious architect by whom such a splendid palace had been prepared for the reception of Parliament."

THE FLOOR.

The floor presents to the eye of the spectator three principal divisions, which extend transversely, viz. from east to west, each occupying the full breadth of the apartment, but unequal parts of its length. In the upper or southern division are the throne, together with the spaces assigned to distinguished foreigners and eldest sons of Peers. The boundary of this division is fifteen or sixteen feet from the south wall. Next comes the central region, or "body of the House," capable of containing the 440 Lords Spiritual and Tem-

poral. The table and woolsack occupy the middle portion of the floor. At either side of these are placed, on ascending steps, five lines of benches, covered with scarlet morocco leather, for the exclusive use of the Peers.

The northern or lower boundary of this division, is called the bar, where the Speaker, accompanied by the assembly over which he presides, stands, when summoned to attend Her Majesty or the Royal Commissioners. From this place gentlemen of the long robe address the House in its judicial capacity; witnesses are also there examined, and culprits are arraigned. The space below the bar affords standing room for two or three hundred of those who are entitled to fill that locality; and the House when completely occupied in all its parts, is capable of accommodating 1100 persons.

The floor is covered with a carpet of very chaste design, of a royal blue colour, dotted with roses of gold.

THE BAR.

The bar is about nine feet wide and three deep; and on its outer and inner fronts and sides, it is ornamented by small sunken panels, having two rows of quatrefoils and arches wrought within them. At each corner is a massive post, having on its outer faces the monogram V. R. within quatrefoiled circles; on a narrow panel, with pateræ, likewise, on each face. The angles of the posts are ornamented by a reversed ogee moulding. The two inner posts of the bar are crowned with small figures of the lion and unicorn holding shields; and the two outer are terminated by a cap, having battlements wrought on it.

Affixed to the wall, on the right hand of the bar, is the enclosed and elevated seat of the Usher of the Black Rod. It is panelled and decorated in corresponding style with the extreme ends of the Peers' seats, which have panels of most intricate treillage of vine, oak, rose, and thistle patterns, beautifully sculptured and pierced, let into them. The extreme ends of the seats rise in steps, corresponding to the steps on which the seats are elevated, and at their corners are badges of

some of the royal houses of England—the white hart of Richard the Second, the dragon, the greyhound, etc. These figures are most beautifully carved.

THE CEILING.

The ceiling which is flat, is divided by tie-beams of great bulk, on each face of which is sculptured “*Dieu et mon Droit*,” twice repeated—into eighteen large compartments: these are each again divided, by smaller beams, into four, having in their centres lozenge-formed compartments, deeply moulded. Different devices and symbols carved with the utmost delicacy of touch, fill the lozenges, and all of them are gilded. Amongst the devices, and immediately over the throne, is the royal monogaam, crowned, and interlaced by a cord, the convolutions of which are so arranged as to form loops at the corners; whilst, similarly crowned and decorated, the monograms of the Prince of Wales and Prince Albert fill the lozenges over their respective seats. The cognizances of the white hart, of Richard the Second—the sun, of the House of York—the crown, in a bush, of Henry the Seventh,—the falcon, the dragon, and the greyhound, are in some of the lozenges; and the lion passant of England, the lion rampant of Scotland, and the harp of Ireland fill others. Sceptres and orbs, emblems of regal power, with crowns—the scales indicative of justice—mitres and croziers, symbols of religion, and blunted swords of mercy, add their hieroglyphic interest: while crowns and coronets, and the ostrich plume of the Prince of Wales, form enrichments more readily understood, and equally appropriate. These devices are encircled by borders, some of roses, others of oak leaves, but the greater part with foliated circles, having cords twining round them and the symbols in admirable intricacy; and *all* of them are most elaborate in workmanship—indeed, so minute in detail, that an opera glass is required to detect *all* their beauties. In the vacant corners between the lozenges and the mouldings of the beams, the ceiling is painted a deep blue, and surrounded by a red border on which are small yellow quatrefoils. Within the borders are circles,

royally crowned ; and from them proceed sprays of roses, parallel to the sides of the lozenges. The circles contain various devices and shields : amongst the former are the rose of England, the pomegranate of Castile, the portcullis of Beaufort, the lily of France, and the lion of England ; and in the latter are the fanciful armorial bearings of those counties which ages since, composed the Saxon Heptarchy. Where the lozenges are filled with the mitre, the circles are gules and charged with a cross ; and issuing from the circles are rays, instead of sprays of roses. At the intersections of the tie-beams are massive pendants moulded, and carved to represent crowns ; and lesser pendants, or coronals, similarly carved, are at the centres of each tie-beam ; whilst richly-carved bosses are placed at the junctions of the smaller ones. The under surfaces of the pendants are sculptured to represent roses. The whole are gilded and enriched by colour. The ceiling is most striking in its appearance ; the massive tie-beams, apparently of solid gold, so richly bedight as they are with that precious metal, and the minute carving which fills up the lozenge-formed compartments, aided by the glowing and harmonious colours of the devices, painted on the flat surface of the ceiling, all produce an absolutely imposing and gorgeous effect.

THE WINDOWS.

The House is lighted by twelve lofty windows, six on each side ; each divided by mullions and transoms into eight lights ; the upper rows subdivided, and all filled with quatrefoil tracery. From the ceiling to the cill of the windows the walls are of a brown stone colour. The splay of the jambs of the windows is ornamented by the painted inscription "Vivat Regina," being many times repeated, intersected by roses on coloured grounds in quaterfolis, alternately blue and red. The windows will ultimately be filled with stained glass, to be executed by Messrs. Ballantyne and Allan, of Edinburgh, representing the Kings and Queens—both Consort and Regnant—of England and Scotland, standing under canopies of elaborate design ; arranged as follows :—

THE ROYAL LINE OF ENGLAND,

BEFORE THE UNION OF THE CROWNS.

1.			
Wm. the Conqueror.	Matilda of Flanders.	William Rufus.	Henry I.
Matilda, Q. of Henry I.	Empress Matilda.	Stephen.	Matilda of Boulogne.
2.			
Henry II.	Eleanor of Guienne.	Richard I.	Berengaria of Navarre
John.	Isabella of Angouleme.	Henry III.	Eleanor of Provence.
3.			
Edward I.	Eleanor of Castile.	Edward II.	Isabella.
Edward III.	Philippa of Hainault.	The Black Prince.	Joan of Kent.
4.			
Richard II.	Anne.	Henry IV.	Mary Bohun.
Henry V.	Katharine.	Henry VI.	Margaret of Anjou.
5.			
Edward IV.	Elizabeth Wydevile.	Edward Pr. of Wales.	Edward V.
Richard III.	Anne Neville.	Henry VII.	Elizabeth.
6.			
Arthur Pr. of Wales.	Katharine of Aragon.	Henry VIII.	Anne Boleyn.
Jane Seymour.	Edward VI.	Mary.	Elizabeth.

THE ROYAL LINE OF SCOTLAND,

BEFORE THE UNION OF THE CROWNS.

7.			
Robert Bruce.	Elizabeth De Burgh.	David II.	Joanna.
Robert II.	Elizabeth Mure.	Robert III.	Annabella Drummond
8.			
David Duke of Rothsay.	Marjory Douglas.	James I.	Jane Beaufort.
James II.	Mary of Guelders.	James III.	Margaret of Denmark
9.			
James IV.	Margaret.	James V.	Mary of Guise.
Mary.	Darnley.	James VI.	Anne of Denmark.

THE ROYAL LINE OF GREAT BRITAIN.

10.			
Charles I.	Henrietta Maria.	Charles II.	Katharine of Braganza.
James II.	Mary of Este.	William III.	Mary.
11.			
Anne.	George of Denmark.	Princess Sophia.	George I.
George II.	Queen Caroline.	Frederick Pr. of Wales.	Augusta Prs. of Wales.
12.			
George III.	Queen Charlotte.	George IV.	Queen Caroline.
Princess Charlotte	Duke of Kent.	William IV.	Queen Adelaide.

Only one on the west side, the work of Mr. Hardman of Birmingham, is yet completed—the effect of which is remarkably gorgeous. It shows figures of William the Conqueror, his Queen Matilda of Flanders, William the Second, Henry the First, his Queen Matilda of Scotland, the Empress Matilda, and King Stephen and his Queen Matilda of Boulogne. The style of colouring is that which prevailed from the middle to the end of the fifteenth century. It was executed under the direction of Mr. Barry, as a pattern to work from, as to colours and general treatment; the aim of the architect being to obtain, with the character of the period, as much white light as possible.

THE PANELLING.

Below the windows, on each side of the chamber, down to the gallery, the walls are lined with oak panelling, elaborately carved. From the floor, about three panels high, the pattern is of the style termed “napkin,” having, in the angles formed by the folds of the drapery, at the upper and lower posts of the panel, V. R., with an oak wreath and cord intertwining. The fourth row of panels from the floor has ogee arches, with crockets and finials: quatrefoils and tracery subdivide the arches, whilst in their bases runs a beautiful flower ornament,. At every third panel is a pillar exquisitely wrought, and crowned with a small bust of one of the kings of England. The busts of the very earliest kings are necessarily imaginary; but those for which authorities could be found are perfect specimens of portrait carving in wood, so truly is the resemblance between them and the originals carried out, in every minute particular, The pillars in the northern division of the House have pedestals affixed to them, on which are lions sejant,, holding shields emblazoned with the arms of England. Between other panels are very slender angular-shaped pilasters, wrought in delicate workmanship. Above the panels between each bust, runs the following inscription—“Fear God, Honour the Queen,” in open-worked letters of the Tudor character: above this runs a pierced brattishing of trefoils, of great

lightness of design and delicacy of execution. A canopy springs from this brattishing, and is supported by moulded ribs arching from the pillars and pilasters. The upper parts of the spaces between the ribs are filled with richly-traced arches and quatrefoils.

THE FRESCO PAINTINGS.

At each end of the apartment are three archways. corresponding in size and mouldings with the windows ; on the surface of the wall, within the arches, are the following Fresco Paintings, illustrative of the functions of the House of Lords, and of the relation in which it stands to the Sovereign.

In the recesses at the south end, are the three following—

1 EDWARD THE THIRD CONFERRING THE ORDER OF THE GARTER ON EDWARD THE BLACK PRINCE.

C. W. Cope, A.R.A

The Order of the Garter, the noblest of the English Orders of Knighthood, was instituted in 1344, by Edward III. The chivalrous Monarch in full robes, is standing on the steps of the throne, grasping the hand of his son, “the sable warrior,” around whose leg an attendant Noble is buckling the symbol of knightly brotherhood. By the side of the King stands his Consort Queen Philippa, watching the ceremonial of the investiture of her eldest son, with an expression of deep interest. The Black Prince is in panoply of steel, and wears his surcoat, whilst round his brows a wreath is twined ; a similar wreath decorating the brows of a bearded warrior, who stands behind the Prince. At the foot of the steps of the throne is a mingled crowd of warriors and nobles, beholding the novel ceremony with great admiration ; whilst, in a gallery behind the King and Queen, are many demoiselles, adding by their bright looks, to the interest of the scene ; whilst trumpeters are proclaiming, by loud blasts on their instruments, that the young Prince is receiving the meed of his valour.

2 THE BAPTISM OF ETHELBERT, THE FIRST CHRISTIAN KING OF ENGLAND . *William Dyce, A.R.A.*

It represents the King. a semi-nude figure, but crowned, kneeling before St. Augustine, who is attired in an alb, and over which is a mantle gilded. St. Augustine has a small patera in his left hand, and with his right seems in the act of pronouncing benediction. A youthful monk on his right hand holds an open book.. An attendant is about to place the royal mantle on Ethelbert's shoulders, and the Queen, Bertha, wearing a circlet, is looking on the ceremony with an expression of intense interest. In the background, in an elevated part of the chapel, is a mingled group of men women and children all apparently watching the ceremony with the deepest curiosity; whilst a monk, on some steps leading to the elevated portion before mentioned. is haranguing the people, and evidently persuading them also to embrace Christianity and be baptised. Beneath it has the following inscription:—

Fides Christiana in Angliam per S. Augustinum reducta
Ædilbertus Rex Cantie in Ecclesiam dei baptizatus
In Urbe Doruveruensi, Anno Domini DXCVII.

3 PRINCE HENRY, AFTERWARDS HENRY V., ACKNOWLEDGING THE AUTHORITY OF CHIEF JUSTICE GASCOIGNE . *Richard Redgrave, A.R.A.*

“When one of Prince Henry’s companions was arraigned for felony before the Lord Chief Justice, he went to the King’s Bench bar and offered to take the prisoner away by force. but being withstood by the Lord Chief Justice, he stepped to him and struck him over the face; whereat the Judge, nothing abashed, rose up and told him, that he did not this affront to him but to the King, his father, in whose place he sat; and therefore to make him know his fault, he commanded him to be committed to the fleet. You would have wondered to see how calm the Prince was in his own cause, who, in the cause of his companions, had been so violent, for he quietly obeyed the Judge’s sentence, and suffered himself to be led to prison.”

BAKER’S CHRONICLE,. p 167.

In the recesses at the north end, are the three following—

4 AN ALLEGORY OF JUSTICE

William Cave Thomas.

From a chancel, a Supreme Judge is represented censuring the misuse of hereditary power and physical force.

Other figures in the background are intended to express guilty fear.

Under the protection of the law, a female figure is intended to personify Virtue; a Husbandman paying homage to the pure administration of the law; a Negro claiming emancipation; Religious Disputants; Innocence; a man overburdened, &c.

Two children are represented reclining, with the emblem of purity, at the foot of the Throne.

Right shall be done to all without respect.—STAT. WEST., I.

5 THE SPIRIT OF RELIGION: EXEMPLIFIED IN THE FAITH AND HOPE OF THE CROSS OF CHRIST, IN THE SUBJECTION OF ALL EARTHLY POWER AND HUMAN DISTINCTIONS TO HIS WILL, AND IN THE COMMON DEPENDENCE OF ALL ESTATES AND CONDITIONS OF MEN ON HIS WORD . *John Callcott Horsley.*

In the foreground are represented, bowing in adoration to the Cross, king, bishop, priest, learned man, and warrior; whilst a mother is teaching her young child prayer. The king has put off his crown, the bishop his mitre, and laid aside his crosier; and the warrior is sheathing his sword, in adoration of the King of Kings; and, in a group in the distant part of the composition, maidens are distributing food and raiment, in exemplification of the divine precepts of Charity; and thus the Fresco illustrates the three great Christian virtues—Faith, Hope, and Charity.

6 THE SPIRIT OF CHIVALRY . *Daniel Maclise, R.A.*

The Spirit, or “personification” of Chivalry, is surrounded by men of various pursuits—religious, military, and civil—who represent, as by an upper court or house, the final acquisition of her honours and

rewards. Beneath, as not having obtained, though within reach of the crown, a young Knight vows himself to chivalric services, attended by his Page, and invited by his lady's favour. Beside, or around him, in various grades, other figures are introduced; to connect the "abstract representation" of Chivalry with its general recognition of intellectual influences. Among them the Painter, Sculptor, and Man of Science; the Bard, inspiring youth by his recitals, the Troubadour and his Mistress; the Palmer from the Holy Land; and the Poet-historian, from whom future ages must derive their knowledge of the spirit and deeds of Chivalry.

THE BRONZE STATUES

Between the windows, the arches at the ends, and in the corners of the House, are niches, rather lighter in colour than the piers, relieved with gilding, and partly with colour, the background being painted a diapered pattern, in chocolate brown with gold, richly canopied; the pedestals within which are supported by demi-angels holding shields, charged with the armorial bearings of the Barons who wrested Magna Charta from King John, and whose effigies, in all eighteen, will be placed in the niches; the Commissioners conceiving "that the difference of character as laymen, or as prelates, would afford a picturesque variety of attire, and that the historical analogy would be most suitably obtained, by placing side by side in the same House of the Legislature, in windows or in niches, the successive holders of sovereign power, and the first founders of constitutional freedom."

The following are the Barons whose statues in bronze will occupy the now vacant niches :—

- | | | |
|---|---|---------------------|
| 1 | STEPHEN LANGTON, ARCHBISHOP OF CANTERBURY | <i>J. Thomas</i> |
| 2 | HENRI DE LONDRES, ARCHBISHOP OF DUBLIN | <i>J. E. Thomas</i> |
| 3 | ALMERIC, MASTER OF THE KNIGHTS TEMPLARS | <i>P. M'Dowell</i> |
| 4 | WILLIAM, EARL OF SALISBURY | <i>J. Thomas</i> |
| 5 | WILLIAM, EARL OF PEMBROKE | <i>J. E. Thomas</i> |
| 6 | WARYN, EARL OF WARREN | <i>P. M'Dowell</i> |

7	WILLIAM, EARL OF ARUNDEL	<i>W. F. Woodington</i>
8	HUBERT DE BURGH, EARL OF KENT	<i>W. F. Woodington</i>
9	RICHARD, EARL OF CLARE	<i>H. Timbrel</i>
10	WILLIAM, EARL OF AUMERLE	<i>H. Timbrel</i>
11	GEOFFREY, EARL OF GLOUCESTER	<i>J. Sherwood Westmacott</i>
12	SAHER, EARL OF WINCHESTER	<i>J. Sherwood Westmacott</i>
13	HENRY, EARL OF HEREFORD	<i>J. Thorneycroft</i>
14	ROGER, EARL OF NORFOLK	<i>J. Thorneycroft</i>
15	ROBERT, EARL OF OXFORD	<i>F. Thrup</i>
16	ROBERT FITZWALTER	<i>F. Thrup</i>
17	EUSTACE DE VESCI	<i>A. H. Ritchie</i>
18	WILLIAM DE MOWBRAY	<i>A. H. Ritchie</i>

"The Archbishop of Canterbury, Stephen Langton, independently of his high rank, was, as is well known, one of the most distinguished statesmen of that age, and a strenuous supporter of the Charter, though without quitting the royal banner. The next in station among the prelates is the Archbishop of Dublin: Almeric, Master of the Knights Templars in England, was the representative of a renowned and powerful order; and his effigy would furnish some variety of costume. Five earls are recited on the king's side; those of Pembroke (a very eminent name), of Salisbury, of Warren, of Arundel, and lastly, Hubert de Burgh of Kent, afterwards justiciary of England. On the side of the barons we find seven earls; those of Clare, Aumerle, Gloucester, Winchester, Hereford, Norfolk, and Oxford. Three names remained to complete the number of eighteen. No doubt could be felt as to that of Robert Fitzwalter, whom the barons had placed at their head in conducting this enterprise. Eustace de Vesci bore a considerable part on the same side, and has some name in history. One only remained; and among many noble, but scarcely very historical persons, none appeared more eligible than William de Mowbray, ancestor of the Duke of Norfolk, the oldest peer, and that in the three ranks of duke, earl, and baron, in the existing House of Lords. William de Mowbray is also ancestor, not only of the various noble families which bear the surname of Howard, but of that of Berkeley."—*Mr. Hallam's Letter to the Commissioners.*

Two models in plaster, one of the Archbishop of Canterbury and, the other of Robert Fitzwalter, "Marshal of the army of God and the holy church," bronzed and gilt to show the effect, have been put up at the throne end; and arrangements have been made with artists for the whole series, to be cast in bronze.

The demi-angels, pillars, pedestals, and canopies are all gilded. Above the niches are corbels, whence spring spandrils to support the ceiling. These spandrils are each filled with one large and two small quatrefoils, deeply moulded, and having roses in their respective centres. Similar quatrefoils fill the spandrils over the windows, and all are elaborately gilded.

THE THRONE.

The Throne is situated at the south end of the chamber, and is raised on a dais, the central portion having three, and the sides two steps, covered with a carpet of the richest velvet pile. The ground colour of which is a bright scarlet, powdered with lions and roses, alternately. A gold-coloured fringe borders the carpet which with the other furniture, was supplied by Messrs. Crace and Son, of Wigmore-street.

The canopy to the Throne, is eighteen feet six inches wide ; and is divided into three compartments ; the central one much loftier than the others, for her Majesty, that on the right hand for the Prince of Wales, and that on the left for Prince Albert. The back of the central compartment is panelled in the most exquisite manner. The three lower tiers have the lions passant of England, carved and gilded, on a red ground, and above them, in a wide panel, arched, and enriched with quatrefoiling, are the Royal Arms of England, surrounded by the Garter, with its supporters, helmet and crest, and an elaborate mantling forming a rich and varied background. The motto "Dieu et Mon Droit," is on a horizontal band of a deep blue tint. In small panels, traceried, parallel with the large arched one, are roses, shamrocks, and thistles, clustered together, and crowned ; and above them, in double arched panels, the Royal monogram, crowned and interwoven with a cord, are introduced. In a string course immediately above, "Dieu et Mon Droit" is repeated, in perforated letters, and an exquisite brattishing of Greek crosses and fleurs-de-lis, crests it. Above the brattishing is a series of five panels, with ogee arches, elaborately traceried, in them. The

Scotland, Ireland, and Wales, richly carved and gilded, fill the panels. The ceiling is flat, divided into many small squares, by ribs, having most delicately sculptured bosses at their intersections. In the centre, is the monogram V.R., surrounded by a border beautifully carved. The flat surfaces of the ceiling are enriched by stars painted on them. The overhanging canopy of the central division, which projects considerably before the sides, is supported by spandrels rising from octagonal pillars, having small roses and fleurs-de-lis wrought in trellis-work, upon their several sides : the capitals are of a coronal form, with floreated enrichments. The spandrels are enriched with quatrefoil tracery, and in their angles are representations of St. George and the Dragon, beautifully executed. The front of the canopy is divided into five deeply recessed niches, having ogee moulded arches, quatrefoiled ; and above them, between each niche, is an angular buttress, elaborately ornamented, rising from a foliated pendant, and terminating in a crocketed pinnacle. A bold string course of rich trelliage is under the niches, and beneath it, and springing from the pendants are traceried ogee arches, having quatrefoils in their angles. In the base of each niche is a brattishing of perforated Tudor flower ornament. Above the niches is another string course of elaborate detail, and the whole is finished by a brattishing of exquisite lightness of design. In the niches, on pedestals with floreated capitals, are figures of knights armed cap-a-pie, that in the centre representing St. George vanquishing the Dragon, whilst those on either side hold shields, in form resembling those used in the tournament, on which are emblazoned the emblems of the Knightly Orders of the Garter,, the Bath, Thistle, and St. Patrick. The angle buttresses of the canopy have most elaborate pendants, the lower parts, octagonal, being sculptured as coronals, and on the fronts and sides are animals, whence rise angular buttresses of similar pattern to those between the niches, and serving as flying buttresses , above the topmost brattishing, to sustain the octangular shafts with canopied heads, on the summit of which are open worked Royal crowns. The sides of the canopy have deeply sunken panels,

enriched with shields of the arms of England, Scotland, Ireland, and Wales, most beautifully carved, painted, and gilded. Affixed to the pillars supporting the canopy, are octangular pedestals, ornamented with quatrefoils, and having canopied and groined capitals, on the faces of which are shields charged with the escutcheons of England, Scotland, and Ireland. Upon these pedestals are figures of winged angels, sitting, and holding shields with the arms of England enamelled upon them.

The panneling at the sides, on either hand of the Chair of State, consists of two rows of open worked arches, with elaborate tracery, and above them other panels filled with floreated enrichments of the most exuberant fancy.

The side compartments of the canopy are alike in general architectural detail, but differ in heraldic insignia, the one side having the symbols of the Prince of Wales blended with its architectural features ; whilst the other has those relating to Prince Albert. Both compartments are a little in advance of the arched cove to the Peeress' gallery ; but, like it, they both have coves arching over, and gilded ; pillars of rich foil-work are at the angles of the canopy, and, from their beautifully carved capitals, in graceful sweep, is the spandril to support the angle buttresses. Octagonal pedestals, of precisely the same form and ornamentation as those to the central compartment, are affixed to the lower parts of these pillars, having small shields painted on their fronts and sides, with the red cross of St. George. On the pedestal at the Prince of Wales's side, is a lion holding a shield on which the arms of England are displayed ; and on that at Prince Albert's, is an unicorn holding a shield which is similarly charged.

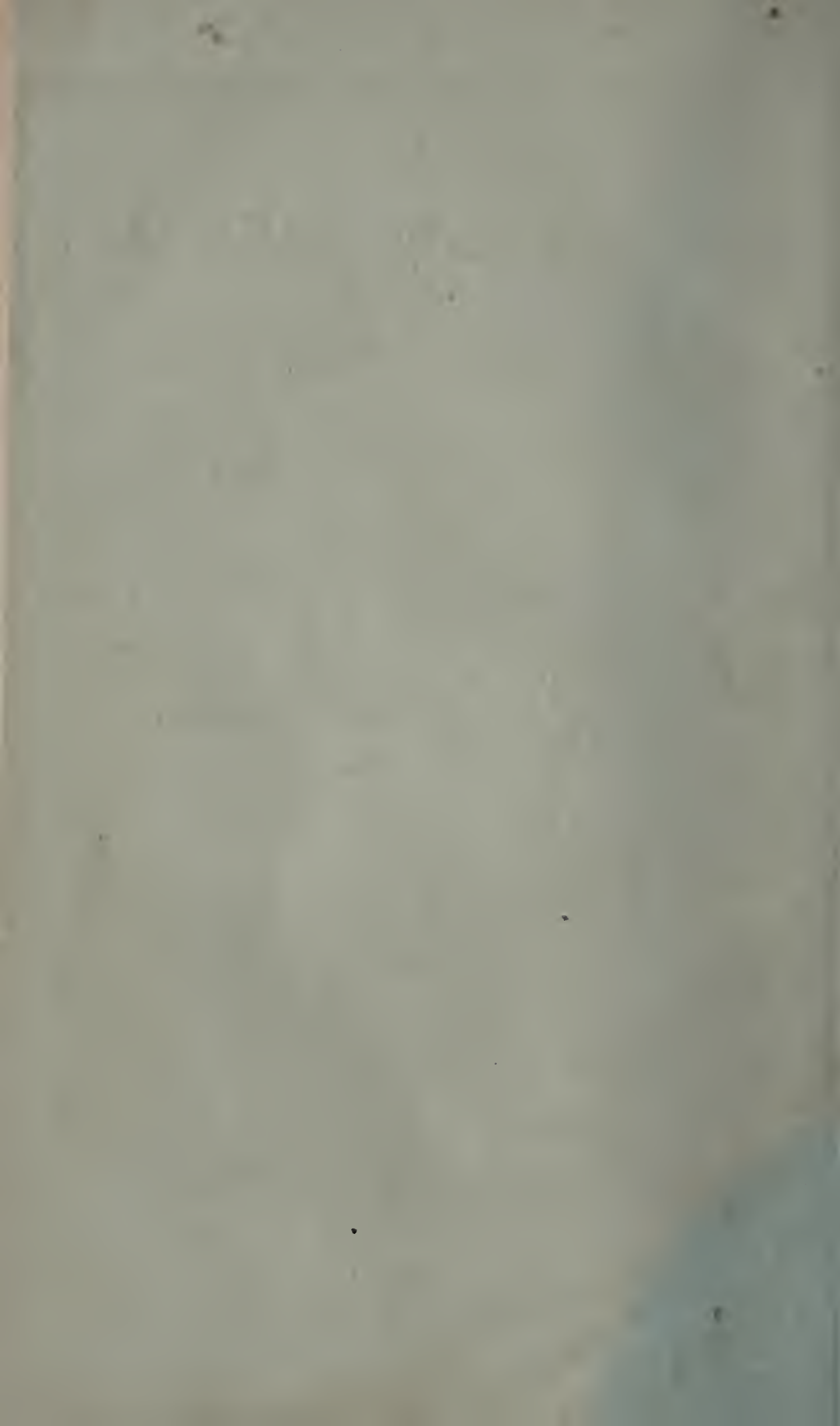
The panelling is alike in both compartments, the lowest row containing fanciful bands, with rich foliage interwoven ; the second and third series quatrefoils : and the fourth richly traceried ogee arches. Within the quatrefoils P.W. and P.A., respectively, are carved and gilded, relieved by a deep blue background. The arches in the upper row have shields of arms helmetted and crested with royal crowns.

THE
HOUSE OF LORDS;
A DESCRIPTION
OF
THAT MAGNIFICENT APARTMENT,
TOGETHER WITH
THE PEERS' LOBBY AND THE VICTORIA HALL,
IN THE
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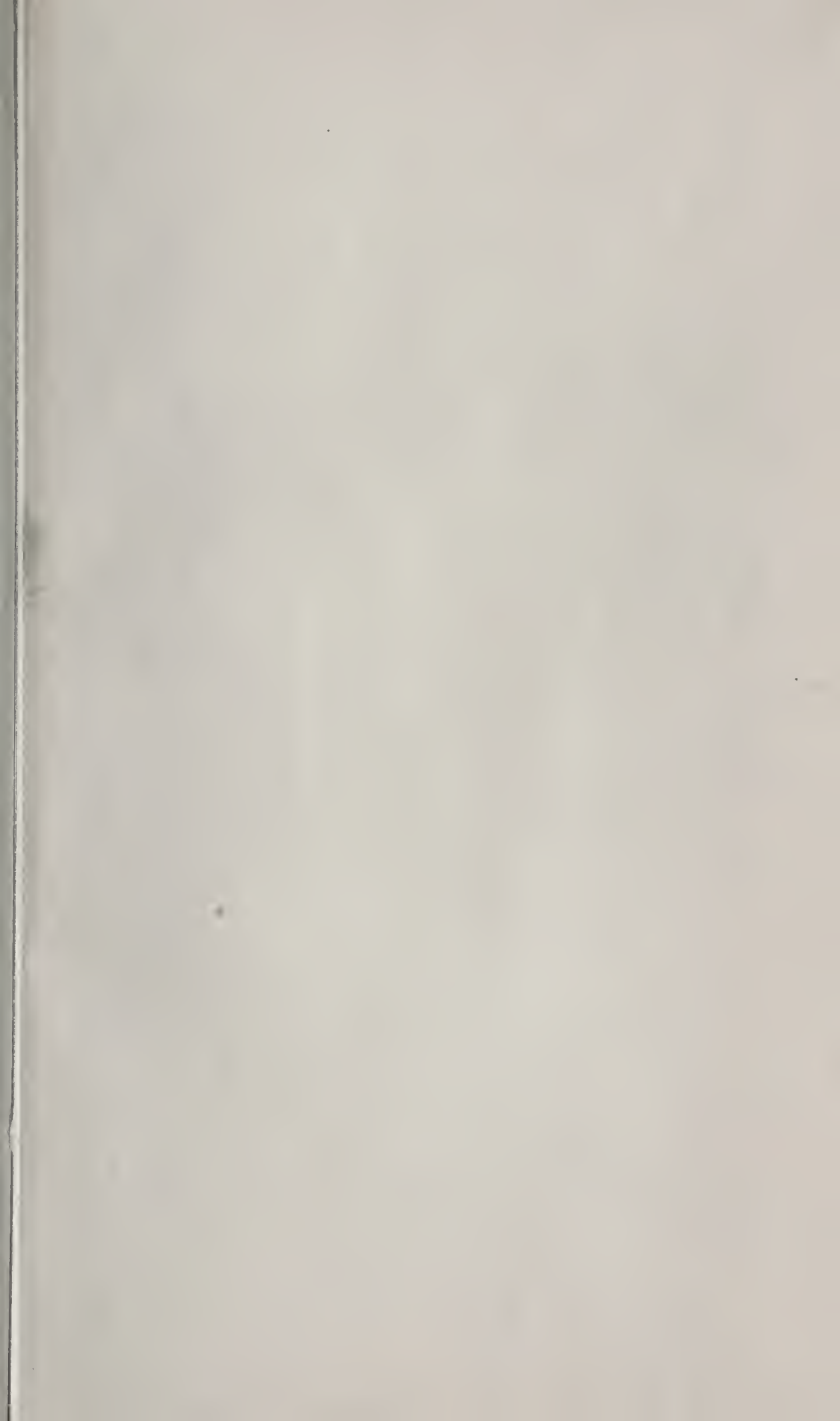
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